

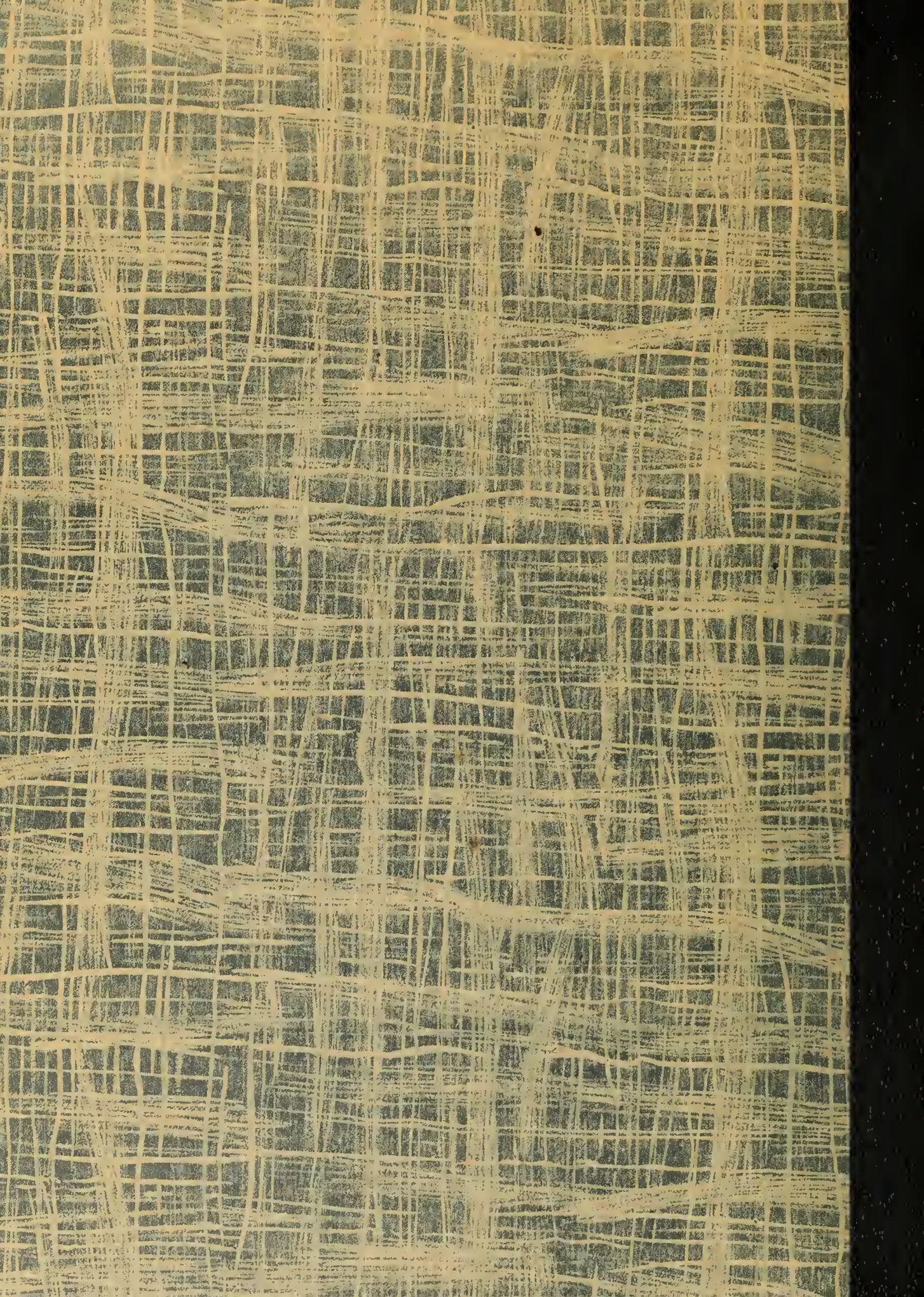
CURRICULUM

PN
1701
A33
1957

ALTA
792
1957
Gr7-9

CURRGDHT

CURR



Ed. Ed. K.
C. I.

✓
1451
3-2-57

Junior High School

Curriculum Guide

for

Dramatics

(Interim Edition)

UNIVERSITY OF ALBERTA
EDUCATION LIBRARY



Department of Education

Edmonton, Alberta

July, 1957.

CURRICULUM
EDUCATION LIBRARY



ACKNOWLEDGEMENT

The Department of Education acknowledges with appreciation the contributions of the following committee members in the preparation of this interim curriculum Guide for Dramatics. The guide has been prepared by the sub-committee on Junior High School Dramatics under the guidance of the Junior-Senior High School sub-committee on Dramatics.

Junior High School Curriculum Committee


Mr. M. L. Watts, Director of Curriculum, (Chairman)
 Mr. A. A. Aldridge, Supervisor of Guidance, Dept. of
 Education
 Mr. T. Aoki, A.T.A. Representative, Lethbridge
 Mr. M. O. Edwardh, Assistant Director of Curriculum
 in charge of Elementary Education
 Mr. S. W. Hooper, Superintendent of Schools, Peace
 River, Alberta
 Mr. R. H. Jeacock H.S.A. representative Lethbridge
 Mr. N. A. M. Knowles, A.T.A. Representative, Edmonton
 Mr. O. P. Larson, Superintendent of Schools, Brooks,
 Alberta, (Vice-Chairman)
 Mr. M. W. MacDonald, Supervisor of Art, Edmonton
 Public School Board
 Miss. B. MacFarlane, Supervisor of Household Economics,
 Department of Education
 Mr. G. C. Paterson Q.C. A.S.T.A. Representative,
 Lethbridge
 Mr. T. N. Roche, Principal, Melville Scott School,
 Calgary
 Mr. A. B. Evenson, Associate Director of Curriculum
 (Secretary)

Junior - Senior High School
Dramatics Sub-committee

Mr. H. C. Allergoth, Medicine Hat High School
 Medicine Hat, Alberta
 Mr. G. Brinsmead, McKernan Junior High School, Edmonton
 Miss E. W. Duff, Crescent Heights High School, Calgary
 Dr. J. C. Jonason, Inspector of High Schools Edmonton (Chairman)
 Mr. N. A. M. Knowles, McKernan Junior High School,
 Edmonton
 Miss B. Mitchell, Western Canada High School, Calgary
 Mr. D. W. Pimm, Strathcona Composite High School,
 Edmonton
 Mr. T. Summers, Strathcona Composite High school,
 Edmonton

Subcommittee on Dramatics for the Junior High School

Miss A. Buckles, McCauley Junior High School, Edmonton
 Mr. G. Brinsmead, McKernan Junior High School, Edmonton
 (Chairman)
 Mr. N. A. M. Knowles, McKernan Junior High School, Edmonton
 Mr. J. Rivet, St. Joseph High School, Edmonton
 Mr. T. Summers, Strathcona Composite High School, Edmonton



Digitized by the Internet Archive
in 2012 with funding from
University of Alberta Libraries

<http://archive.org/details/jhscgdramatics57albe>

TO TEACHERS OF DRAMATICS IN THE JUNIOR HIGH SCHOOL

1. Do you find the objectives of the program clearly and adequately stated?
.....
.....
2. Do you find the course outlines clear and informative?.....
.....
.....
3. Are the suggestions for the use of the textbooks adequate?.....
.....
.....
4. Should there be less or more attention to methodology in this curriculum
guide?.....
.....
5. What topics would you like to have deleted from this curriculum guide?
.....
.....
6. The Department of Education would appreciate any comments or suggestions
that would assist in the improvement of this guide.
.....
.....
.....
.....
.....
.....
.....

Detach and return to:

Director of Curriculum,
Department of Education,
Edmonton, Alberta

JUNIOR HIGH SCHOOL CURRICULUM GUIDE FOR DRAMATICS

INTRODUCTION

In the education of all of our students dramatics should provide an opportunity to develop good aesthetic values as well as practical artistic skills. The dramatics course should afford the student an opportunity to acquaint himself with the written drama portraying life and character and to observe and participate in group activities. He should develop an interest in some of the areas of dramatics and pursuing these interests in high school should consider them as possibilities for future employment, community theater work, hobbies or recreation. While working in this fine art the student will find many opportunities to be creative, to develop skill and to work cooperatively. Through participation and understanding of the contribution each member of a producing group makes, he will be equipped to criticize and evaluate drama in many forms and consequently to develop as a discriminating member of an audience.

OBJECTIVES

1. To develop the correlation and coordination of body and voice.
2. To develop the personality through elimination of inhibitions.
3. To teach students to work together intelligently.
4. To develop an opportunity for participation in play production.
5. To help students develop a measure of evaluation of movies, stage plays, and radio and T.V. plays.
6. To help students develop an appreciation for plays of higher dramatic and literary value.

GENERAL SUGGESTIONS ON THE ORGANIZATION OF THE DRAMATICS PROGRAM

Dramatics in the Junior High School has been limited to two courses, one to be offered in Grade Seven or Eight, the other to be offered in Grade Nine. The Grade Seven or Eight course is not a prerequisite for the Grade Nine course.

The Grade Eight course has been drawn up with three compulsory units to be covered and two or three other units to be selected from the list of optional units.

The Grade Nine course has four compulsory units, with one or two units to be drawn from the list of optional units.

Grade Seven or Eight (Compulsory Units)

1. Pantomime
2. Improvisation
3. Radio

Grade Nine (Compulsory Units)

1. Pantomime
2. Improvisation
3. The Short Scene
4. The One-Act Play

Optional Units (Seven, Eight or Nine)

1. Voice and Diction
2. Effective Listening
3. Movies
4. Television
5. Puppetry
6. Skits

It will be noted that the units on pantomime and improvisation appear in both courses. Students taking dramatics the first time would be expected to spend more time on these units, working gradually from simple exercises to more difficult ones. In the second year it is expected that these units will probably be shorter with emphasis put on the more difficult exercises. A Grade Nine class in which the students have not taken dramatics would proceed through the first two units in much the same way as a Grade Seven or Eight class would.

REFERENCE LIST

Primary Reference

1. Adventures in Acting - W.H. Kassa & G. Peacock

Teacher References

1. Play Production - H. Nelms
A handbook for the backstage worker including casting, stage craft, costumes, make-up, lighting, stage business and acting techniques.
2. Modern Acting: A Manual - S. Rosenstein, L.A. Haydon & W. Sparrow
A handbook containing theory and exercises of pantomimes and improvisations.

NOTE: The last two texts are essential to the teacher of dramatics.

3. Speak-Up - H. M. Adams & T. C. Pollock (pub. by Brett-MacMillan)
This book is useful for the units on Voice and Diction; Enjoying and Presenting Plays, Pantomime, Effective Listening, Radio and Television, Screen Plays, Evaluation Charts.
4. On Stage Everyone - Barnes & Sutcliffe (pub. by Brett-MacMillan)
Contains theory and exercises on acting, stage and lighting, terms, stage movement, as well as a number of scenes and a further list containing numbers of characters.

5. Stage and the School - Ommanney Pub - Harpers
A handbook containing information on play production (back and front stage), technical terms for stage crew, lighting, sets and costuming, voice production, radio, television and movies.
6. A Stage Crew Handbook - Cornberg & Gebauer
A complete handbook on stage craft
7. Dress the Show - Daty and Healy
A complete handbook on costuming
8. Technique of Stage Make - Up Knapp (Walter Baker Pub. Co.)
Contains hints on the use of Max - Factor stage make-up

UNIT 1

PANTOMIME

Grades Eight and Nine

1. Purpose

Pantomime involves the creation of a character, situation, or short episode without the use of voice. It is therefore an ideal way to introduce the beginning student to a course in dramatics.

II. Objectives

General Objectives

To gradually introduce the student to drama.

To overcome his inhibitions, prejudices, and fear of appearing before an audience

To teach some of the general techniques of acting.

Specific Objectives

To learn to move gracefully.

To learn to move in such a way as to portray a character or situation, also moods or emotions.

To develop the imaginative processes required for participating in and enjoying drama.

III. Procedures

- A Have each member of the class present a very simple pantomime to his classmates. Have the class discuss and evaluate the pantomimes. Try to direct criticism along positive lines and avoid harsh criticism at this stage of development.

Suggested exercises:

Have students carry imaginary objects such as pails of water, suitcases, sacks of flour or other items around the room.

- B As the class begins to relax, the exercises should be made slightly more difficult. A very short situation may be acted out. Reasons for actions may be explored. Characterization could be gradually added.

Suggested exercises:

A farmer feeding the pigs; setting the table; packing a suitcase.

- C Pantomimes involving more subtle and complex actions may now be tried. suggested exercises:

Handling delicate china; smelling a rose; eating apple pie; cutting a finger while slicing fresh bread.

- D As the class becomes more adept at presenting pantomime the exercises should be made more difficult. Students may be allowed to work out their own exercises. The unit should finally blend into the unit on improvisation.

IV. Evaluation

Evaluation should be constant with a mark assigned to each pantomime presented. Great care should be taken in criticism to help build up confidence. Some points that should be stressed are as follows:

UNIT ONE - Page 2

- A. The student should concentrate intensely on his pantomime.
- B. Strive for realism where it is called for; at the same time imagination must be encouraged.
- C. Encourage originality.
- D. Encourage students to play to their audience, but do not enforce stereotyped theatrical conventions.

References: Modern Acting: A Manual by Rosenstein, Haydon, and Sparrow
The Stage And the School - Ommaney

UNIT II - IMPROVISATION

(Grades VIII & IX)

I. PURPOSE

To afford the student the opportunity to use his physical accomplishments and to develop and expand his mental abilities in the dramatic field.

II. OBJECTIVES

The basic objectives are similar to those of pantomime.

III. PROCEDURES

With background of pantomime, the student is now ready to begin working with other students. The aim in this section is to develop his imagination. In this section the student focuses his attention on the character he is representing rather than on himself.

- A. The individual should do a scene, approximately four or five minutes long in which includes all five senses. e.g. Getting into sister's chocolates, Anticipating Christmas Dinner. Have the students criticize - constructively.
- B. The students should now pair up. Ask them to find a newspaper headline which can be worked into a scene. This headline must be general, that is, not including names or dates.

The students must not "think-up" lines beforehand to speak in the scene. They must agree in objectives only. Rehearsal is necessary before presenting the scene to the class.

- C. A further step is to increase the numbers in a group - possibly four, not more than five - depending on the size of the class.

The teacher now gives them three unrelated objects such as (1) Ash tray, (2) Apple, (3) Blue Danube Waltz. Again the students are to produce a scene centered around these objects. They must rehearse but must not memorize lines. Keep only the objectives in mind. The scene must be complete - have a beginning, middle and an end - lasting for at least five minutes.

References: same as in Unit I

UNIT THREE

RADIO

Grade Seven or Eight

I. Purpose

The basic purpose of this unit is to give the student an over-all view of the function of radio as one of the greatest media of mass communication serving the interests of free society. It is not designed to prepare him for professional radio but to inform him about radio and enable him to discover whether or not he desires to continue its study and/or to enter it professionally.

II. Objectives

- A. To develop an awareness of the importance and value of the radio medium.
- B. To insure a greater discriminating appreciation of radio programs, thereby enriching the radio experience of the more casual listener.
- C. To develop an understanding of radio as a medium of culture, education, information, and entertainment.
- D. To develop those qualities of speech and drama which are most essential in radio.
- E. To gain knowledge in planning, acting in, and producing a radio program.

III. Procedures

A. The importance and value of radio

- 1. Today a great number of people depend entirely upon radio and television for their entertainment. Through these two media they keep in contact with the latest news, and the arts and sciences. Through the medium of radio a great number of people may be reached and influenced in a very short period of time.
- 2. Let's listen to radio
 - (a) When, why, and how much do you listen to the radio?
 - (b) How does radio influence your habits of thinking or buying, for example?
 - (c) What influence does radio have on the social, economic, and political activities of the community?

B. Stations

If there is a local station, arrange for the class to visit it and have station personnel speak to the class on various phases of organization and operation.

C. Sound Equipment

- 1. Discuss briefly the following pieces of equipment;
 - (a) Microphones
 - (b) Turntables
 - (c) Sound effects track
 - (d) Transcription and record libraries
 - (e) Transcription equipment--tape or wire recorders, disc recorder
 - (f) Transmitter (the workshop of the engineers)
 - 1. Transmitter
 - 2. Antenna

UNIT THREE - Page 2

D. Dramatizations

- (a) Have students name their favorite dramatic programs:

Select the one that is most popular with the class and record it from the radio.

Analyze this show with the class, commenting on:

1. Attention-arresting device at the beginning.
2. Number of characters in the cast. How each is distinguished.
3. How the time and place transitions are made.
4. Methods used for supplying descriptive details.
5. Sound effects and bridges used.
6. Methods and devices used to keep tempo of the story moving.

E. Commercials

1. Record radio commercials and play them in class, asking students to note form (straight selling, descriptive, testimonial, educational, multivoice, singing, humorous, dialogue, for example), type (conversational, punch, friendly, homely), and length.
2. Have students write commercials of various types and lengths. If possible, tape these and play back for class analysis.

F. Producing the Program

1. Learning microphone techniques.

- (a) Brief students on the type of microphones to be used and their characteristics. Tell them to think of the microphone as a listener --the ear of another person.
- (b) If possible, tape a sample of each student's speech and play back for self-analysis. Let the class make suggestions for improvement and tape again for re-analysis.
- (c) Strive to have students become more conscious of how other voices sound. Tell them to note conversational mannerisms which may be transplanted to the microphone. Record the students while they read one or more sentences with a frown. Note the difference. Assign passages for oral reading practice outside of class, telling the students to aim especially at the development of their own particular style.
- (d) Teach students how to handle a script before the make (i.e. the relation of the script to the position of the mike, the handling of pages as they are turned, and checking numerical order).

2. Using the microphone or studio signals

- (a) Discuss and practice using studio sign language (i.e. move closer to the mike, move away from the sign mike, slow down, speed up, louder, softer, stand by, cue to begin, watch me for cue, stand by for cut, program on schedule).
- (b) Develop skill in giving and receiving cues by having some student read while others "shoot cues". Then reverse the groups.

UNIT THREE--3

3. Produce a Radio Drama

- (a) At the first rehearsal read the script to clarify meaning and get a complete picture of the story involved.
- (b) Have the students read outside of the regular rehearsals to establish a greater familiarity with the script content and the relation of one character to another.
- (c) Rehearse individual scenes. Later on tie them together as a whole. Pace the entire show and time it.
- (d) Make the necessary cuts and time it again.
- (e) All sound effects and music should be obtained for the show as soon as it is cast. Rehearsal with sound effects and music should be done at script rehearsals. Get as accurate a timing and pacing of the music and sound as possible, impressing the staff with the importance of exact timing without distributing pacing.
- (f) If possible tape the show for class listening and analysis. The margin of the script should be marked for timing.
- (g) Almost every local radio station is happy to be able to present school broadcasts as a means of helping the station fulfill its public service time. After the class has taped their program take it to the station program director and ask him to audition it for broadcast.

References.

Adventures in Acting--W.H. Kaasa & G. Peacock, Radio Play--Christmas Carol--adapted by W. Hackett.
Speak Up - Adams & Pollock

UNIT FOUR
THE SHORT SCENE
Grade Nine

I. Purpose

The short scene serves to bridge the gap between improvisation and the one-act play. The student will be working with a scene written by a professional writer, but elaborate preparations can be avoided.

II. Objectives

To develop the student's ability to portray a character for an audience.
To develop the ability to work with others in creating a short dramatic production.
To develop assurance before an audience.
To acquaint the student with some of the aspects of the production of a play.

III. Procedures

1. A scene of reasonable length should be chosen from some one-act or full length play. This may be accomplished by a reading and discussing in class several good plays which may be chosen by the teacher. The class might then choose scenes to do or one play might be chosen and broken down into scenes which could be presented by different groups.
2. The class is divided into groups large enough to present each scene. A leader may be appointed to act as group director.
3. Alternate periods in which the students work in their groups with periods of rehearsal with the rest of the class looking on and the teacher giving direction. This is especially effective if a large number of students are working on the same scene in different groups.
4. For group rehearsals it is necessary to find several rooms in which the students may make the noise necessary for a good rehearsal. Voice work must be emphasized from the beginning; rehearsals in which the students have to talk in a low voice or whisper are not very helpful. If vacant classrooms are not available, playrooms, projection rooms, or even wash-rooms are possible places. School corridors, however, are generally unsatisfactory areas.
5. In developing the scene the general principles of play production should be kept in mind. Characterization, movement, and group cooperation should be emphasized.
6. The final result should be presented to the class with as little costuming and scenery as is felt absolutely necessary. It may be possible to pick out the best scenes for presentation at a school Literary Society meeting.

UNIT FOUR--2

IV. Evaluation

A mark should be assigned to each student on group and individual performance basis. Evaluation should consider effort, improvement, and cooperation as well as talent. Careful criticism should be given to each group on the completion of their scene, with emphasis laid on good points and ways in which the scene might have been improved.

References: Nelms--Play Production
Barnes and Sutcliffe--On Stage Everyone.

UNIT FIVE

THE ONE-ACT PLAY

Grade Nine

1. Purpose

This unit should provide the core of the Grade Nine dramatics course. However, care must be taken to see that it does not replace the rest of the course. The one-act play should provide the culmination of the Junior High School Dramatics course.

Care should be taken to see that undue pressure is not placed on the student. Students of this age are not of professional calibre and should not be expected to put on a performance before an audience paying to see them and expecting value for their money. School Literary Society Meetings, Home and School Meetings, an invited audience of parents, or a Christmas Concert present an ideal occasion for the presentation of a Junior High School play.

II. Objectives

The same objectives apply here as in the short scene. Further, the one-act play will provide opportunities to develop the talent that students may have in areas other than e.g. producing, directing, stage craft, etc.

III. Procedures

1. This unit should consist of the production of a one-act play for an outside audience (where possible).
2. Choosing the play--Great care must be taken to ensure that a good play is chosen. For this reason the choice of the play should not be left up to a committee of students but should be closely supervised by the teacher. This may present an excellent opportunity to introduce several good one-act plays to the class.

Criteria in choosing the play:

- (a) Literary value.
 - (b) Suitability to the grade level.
 - (c) Suitability to the interests of the students in the class.
 - (d) Suitability to the acting ability of the students.
 - (e) Low royalty payments. (Check on this before making a choice.)
3. Rehearsals--It will probably be necessary to hold the bulk of the rehearsals outside of class time. This will provide a valuable extra-curricular activity for the more interested student.
 4. Technical work--This can usually be managed in class time. The class could be divided into committees to handle the various aspects of production. The one-act play will provide an excellent time to teach the various techniques of production such as stage craft, lighting, and make-up which should be introduced at this time.
 5. Production--Production should not be too elaborate. A simple but artistic treatment of the play is generally the best, and will not upset school routine in the way that an elaborate production may. Students should do as much of the work in the production as is possible. Care should be taken to find something that suits the interest and ability of each student so that

UNIT FIVE -- 2

the play may serve a truly educational purpose for every student. The one-act play should not cause the teacher to give all his time to the best students only.

6. Direction--Direction will probably be handled by the teacher with the assistance of some of the more mature students. A good director's manual such as PLAY PRODUCTION by Nelm will prove very helpful.

IV. Evaluation

Evaluation should follow a procedure similar to that outlined for the short scene. Care should be taken not to overlook the production crews when high marks are being passed out.

References

1. Nelms - Play Production
2. Cornberg & Gebauer - A Stage Crew Handbook
3. Kaulsa & Peacock - Adventures In Acting

UNIT 6 - VOICE AND DICTION (Optional)

OBJECTIVES:

- To help the pupil understand the function of the voice-producing mechanism.
- To help the pupil use his voice to the best advantage.
- To help the pupil recognize the characteristics of an effective speaking voice.
- To help students do a better job of translating written symbols into oral language.

PROCEDURES

I. Voice Training

1. By lecture, discussion and demonstration guarantee each student's understanding of the principles of voice variation.
2. Have the class cooperatively list characteristics of good voice.
3. Guide the class in group exercises in good posture, breathing, phonation (and resonance), articulation; variety of quality, rate, pitch, force.
4. Make a one-minute recording of each pupil's speech each month, preferably when the student is unaware the recording is being made.
5. Play recording of famous speeches or scenes from plays.
6. Have each student prepare and read aloud a prose selection, a poem or a speech from a play.

II. Oral Reading:

A. Developing an interest in oral reading

1. Discuss with the students the part which effective oral reading plays in certain professions -- teaching, law and the ministry, for example.
2. To what extent is oral reading used over the radio?
3. Name some of the common faults of those who read aloud.
Have each student decide which of these are his.

B. Getting the meaning

1. Determining the logical content
 - a. Have each student select a speech from a play. Help him analyze it and then require that he:
 1. State the central idea of the speech in a single written sentence.
 2. Look up all words with which he is not familiar in order to learn both their precise meanings and their correct pronunciations.
 3. Correctly phrase each of the sentences to express accurately the intended meaning.

UNIT SIX - 2

2. Determining the author's attitude (emotional content)

- (a) Point out to the students that in addition to its sheer logical content a passage will have an emotional content growing out of the author's attitude. (e.g. anger, amusement, excitement, deep conviction, or impatience.)

C. Communicating the meaning

1. Discuss with the students how to hold the book or manuscript while reading, the importance of maintaining eye contact with one's listeners, the appropriateness or inappropriateness of bodily activity in the form of gesture and movement.
2. Developing vocal expressiveness
 - a. Have the pupil read in feeble voice Adam's speech to Orlando in "As You Like It": "Dear Master, I can go farther; I die for food."
 - b. A harsh or guttural voice quality can express scorn, rage, and revenge. Have the pupil find selections from novels, plays, or stories that would use this quality, or make up an original one.
 - c. Read with a whispering or breathy-voice quality: "Shh - the baby's asleep." "We're being followed."
 - d. Use a falsetto quality and say "Oh, Joshua! A mouse! A great horrid mouse!"
 - e. The rising, falling, and circumflex inflection are very essential to effective oral expression. A judicious mixture of inflection coupled with an understanding of the best way to express the meaning should be the ideal. Have the pupil say the word "yes" or "no" using the three types of inflections which will change the meaning of the word.
 - f. The word emphasis in a sentence may change the entire meaning of the sentence. Read the following sentence with good inflection and each time stressing a different word:
 - (1) DID John telephone you?
 - (2) Did JOHN telephone you?
 - (3) Did John TELEPHONE you?
 - (4) Did John telephone You?
 - g. Teach the pupil to vary his rate with the type of reading and remind him that a good oral reader is not a very rapid reader. A pupil who speaks or reads too rapidly should practice thinking deeply while he interprets.
 - h. There are two kind of pauses-- grammatical, indicated by punctuation marks; and rhetorical, which marks a special separation of words as reflected by the author's meaning. Pauses give force to a selection and the effect of freshness and originality to the presentation.
3. As a final assignment in oral reading if time allows, have each student prepare a ten or fifteen-minute reading recital consisting of a series of related poems together with an appropriate introduction, transitional remarks, and conclusion.

UNIT SIX - 3

III. Choral Reading

1. Choral reading, or verse speaking as it is sometimes called, is the recitation of poetry by a choir or chorus of combined voices. This method of speaking is sometimes objected to on the grounds that the individual is lost in the group; but it cannot be denied that the individual gains not only inspiration, but also self-confidence from participation with the group. Some teachers find choral speaking helpful because through it they can reach the timid student who doesn't like to read alone.

At the beginning let the class practice reading in unison. Then divide it into "parts". If the group is all male or all female, divide the students into "light" (the higher pitched, softer voices) and "dark" (the lower, heavier voices). If it is a mixed group, the boys voices may be separated from the girls'. Begin with a nursery rhyme or some very familiar poem so that the group may watch the leader closely. Be aware of the following:

- a. The group must be enthusiastic and willing to work together.
 - b. Be sure that the group understands the meaning of the poem.
 - c. The voices should blend together.
 - d. The tempo must be kept by all.
 - e. Let the needs of the poem determine the variety of rhythm and inflection.
 - f. Any shift in volume, pitch or quality should be carefully planned and practiced so that all will do it simultaneously.
 - g. Good diction is essential. Guard against hissing or other unpleasant sounds. Do not neglect good articulation of the final consonants.
2. Listen to some recordings of voice choirs.

References:

Adams and Pollock - Speak Up
 Barnes and Sutcliffe - On Stage Everyone.

UNIT 7

EFFECTIVE LISTENING

(Optional)

I Purpose

Communication implies the presence of one person giving rise to symbol-stimuli and the presence of one or more others receiving them, interpreting, and reacting to those stimuli. Therefore, speaking is only half of the communication cycle; listening completes it.

In any dramatics class, as in most other classroom situations, students spend more time on the listening than on the speaking phase of the cycle. Moreover, with the development of radio and television, skill in listening is becoming increasingly important. For these reasons, the teacher of dramatics should seek to cultivate habits of critical and appreciative listening in his students.

It is no exaggeration to say the preservation of our democratic institutions depends not only upon the ability of the average citizen clearly to express his own ideas, but also upon his ability discriminately to listen to the ideas of others. The good citizen is effective in speaking and listening.

Instruction in listening training as a part of the Junior High program is based upon at least two assumptions. The first is that listening is a significant medium of learning; the second, that listening habits can be improved through training methods. The dramatics course will be partly responsible for the training skills to be realized.

II. Objectives

- A. The general objectives are to develop an awareness of the importance of good listening and to develop and improve techniques in listening.
 - 1. To do this the pupil must learn to listen accurately with a definite purpose in mind.
 - 2. He should learn to evaluate persuasive speaking and to recognize effective speech in drama.

III Procedures

- A. Class discussion questions for motivation and understanding
 - 1. Have you ever "lost out" because you didn't listen carefully?
 - 2. Do you make it a habit to listen carefully all the time?
 - 3. Do you listen only to that which amuses you?

UNIT SEVEN - 2

4. Do you try to get the main ideas of the speaker or actor?
5. Do you half-listen and let your mind wander?
6. Do you listen carefully to analyze the supporting points and repeat them to yourself as you go along?
7. Do you try to do your homework and listen to a radio play at the same time?
8. Do you let your prejudices and feelings concerning the actor or speaker affect your thinking?
9. Do you create a situation that allows you to concentrate fully on what is being said?
10. Do you try to follow the thoughts of the speaker?
11. Do you listen critically in order to decide on the trustworthiness of what you hear?
12. Did you ever see a football team that "snaps" out of the huddle and runs plays smoothly?
13. Have you seen a football team that constantly has to re-check its signals?
14. Do you know students who constantly ask for repeated directions in class?

B. Habits that can be developed to improve listening ability

1. Prepare to listen

- a. Have a physically comfortable and alert posture.
- b. Try to be physically fit.
- c. Make certain you can see and hear everything.
- d. Eliminate distracting influences.
- e. Have a purpose for listening.

- (1) Secure information
- (2) Evaluate argument
- (3) Enjoy communication

- f. Try to be aware of and eliminate prejudices and narrowmindedness.
- g. Forget your worries and personal problems and concentrate on the presentation.

2. Show proper respect for and courtesy to the speaker.

- a. Laugh only at things that are funny.
- b. Do not talk and disturb those around you
- c. Show disapproval through silence.
- e. Learn when and how to applaud.

References: Adams and Pollock- Speak Up

(Optional)

I Objectives

1. To appreciate a film for its artistic and literary values as well as its interpretation of the story.
2. To realize that good acting as a main attribute of a good movie.
3. To have an understanding of the skills involved in producing a good movie.
4. To develop skill in grasping the message of a film.
5. To develop a critical appreciation of movies as a means of communication.
6. To realize the importance of movies as a financial enterprise throughout the world.
7. To recognize the amount of imagination and skill used by movie pioneers.

II Procedure

A Evaluation of movies

1. A great number of people attend the movies regularly. It is important to use discrimination in the choice of movie and to get value received for money and time expended.
 - a. Have the students make a simple chart by which films can be judged.
 - b. Have students read written reviews from magazines such as "Saturday Review" and "Newsweek" and compare their views after seeing the picture.
2. Personalities or appearance are sometimes substituted for good acting. A true artist must subordinate himself and put his best into the characterization of the role he is playing.
 - a. Have the students compare actors who lose their own identity completely with those who are simply themselves in new situations.
 - b. After viewing a good movie criticize each individual performance. If the acting was not good what compensated for it?
Did anything make up for the weak acting?
3. The art values of the screen afford a keen pleasure to the viewer as he becomes aware of the work of first-class directors and technicians.
 - a. Have students discuss the work of five of the best directors.
 - b. Discuss a movie for its artistic values.
Include the work of the cameraman; the blending of shots by the technician who edits the film; the sound expert; the art director; the costume director and the make-up director.

UNIT EIGHT - 2

B The Film Industry

1. The production of movies has become a big industry.
 - a. Have the student make reports on the history of the movies.
 - b. Discuss the various types of movies.
 - c. List some of the movie pioneers with their contributions to the industry.
 - d. Discuss the movie industry in Canada:
 1. National Film Board
 2. Private enterprise - e.g. Oedipus Rex - produced by Tyrone Guthrie

References: Ommaney - Stage and The School
Adams and Pollock - Speak Up.

UNIT 9
TELEVISION
(Optional)

I Objectives

To guide the student in his evaluation of TV programs and to help him understand the influence television has on his life.
To teach the student some basic techniques of television.
To teach the students to work together in a cooperative project.

II Possible Procedure

Have students discuss the "Future of TV"
Explain the differences between acting for TV and acting for movies, radio, and stage.
As a group, watch some television programs and evaluate them.
Visit television studios.
Write a 5-minute newscast (current or historical) employing visual materials.
Construct or find eight pictures which may be appropriately shown to a television audience to accompany the reading of a poem.
Have three students plan and produce a televised interview centered around some school event.
Have students write and present a one-minute commercial.
Consider one of the following types:

1. Variety show
2. One-act play
3. Interpretive reading
4. Choral speaking
5. Quiz program
6. Panel discussion

References: Ommaney - The Stage and the School
Adams and Pollock - Speak Up

UNIT 10

PUPPETRY

(Optional)

I Purpose

To interest those who may, through physical disabilities or fear, not wish to appear before an audience.

II Objectives

Puppetry should aid in developing artistic talents through the modeling of puppets, making scenery, and making and designing costumes. Like pantomime it will help overcome inhibitions and fear of appearing before audience.

III Procedures:

- A. There are three types of puppets
 - a. string
 - b. hand
 - c. marionette
- B. String puppets - A skein of yarn is cut and shaped into a small person or animal. Colored yarn is used to form a face. A string is fastened to the top and the puppet is operated from above by bobbing it along the floor. A stage may be constructed to hide the operator.
- C. Hand puppets - A head is modeled out of papier mache to fit on the first finger of the hand. A glove is then made for the rest of the hand. This type of a puppet may be operated over a screen or from a puppet stage with the opening in the upper half of the stage.
- D. Marionettes - This type of puppet is very complicated and should be attempted in the classroom only after careful instruction in the construction and operation.
- E. After the type of puppet to be made has been selected the class may be divided into groups in order to select or write plays, model puppets, make the scenery and present a play. Each group should present one play of short duration.
- F. The stage can be easily and inexpensively made from a very large cardboard carton.
- G. Some of the better puppet plays may be selected for presentation to another class or some small outside audience.

UNIT 11

SKITS

The skit is an organized unit having a beginning, climax and conclusion presented in a short sequence of time. As the unit must be brief, little can be expected as to the quality of writing; however, the acting must be good to convey the intended humor.

Objectives

- To recognize skit material in a humorous episode, comic strip, story, play or movie.
- To develop the ability to see the humorous in day-to-day experiences.
- To think rapidly and express ideas fluently, in writing, in a somewhat impromptu situation.
- To give students a brief idea of the difficulties of play writing.
- To gain poise by presenting a farcial or slapstick situation for the amusement of others.

Procedure

1. Divide the class into groups of three or four and give them two or three situations each. e.g. A fat lady purchasing groceries from a hard-of hearing clerk.
(A brief script should be written by the group, memorized, and satisfactorily paced for presentation to an audience.)
2. Have the class evaluate the skits on the basis of:
 - a. good writing
 - b. good acting
 - c. originality on interpretation

PN 1701 A33 1957
ALBERTA DEPT OF EDUCATION
JUNIOR HIGH SCHOOL CURRICULUM
GUIDE FOR DRAMATICS --
39844350 CURR HIST



000017903485

PN 1701 A33 1957
Alberta, Dept. of Education.
Junior high school curriculum
guide for dramatics. -
39844350 CURR HIST

CURRICULUM GUIDE

For Reference

NOT TO BE TAKEN FROM THIS ROOM
EXCEPT WITH LIBRARIAN'S PERMISSION

